

**A. Major Project Activities:** BRIC Arts | Media | Bklyn requests \$100,000 to present 4 extraordinary, signature performance events as part of the Celebrate Brooklyn! Performing Arts Festival's 33rd anniversary season at the Prospect Park Bandshell in summer 2012. These 4 remarkable free performances will engage audiences from throughout Brooklyn and greater New York City, providing direct access to a spectrum of meaningful arts events that serve our diverse community. As pillars of a 25-event season, these signature performances will strengthen BRIC's reputation as an innovative multi-disciplinary presenter of music, dance and live music for film, making performances by world-class artists accessible to broad populations.

The performances will feature an outstanding array of contemporary artists who are well-known masters in their fields and will be part of a nine-week, 25-performance season in summer 2012. We anticipate that these 4 performances alone will attract 40,000 audience members from Brooklyn's multi-ethnic communities and throughout New York City. Performances will be presented weekend evenings at the Prospect Park Bandshell in our state-of-the art facility. The Bandshell is one of the best outdoor venues for cultural programming in New York City and features a large covered stage, raked seating for 2,000 people, and an adjacent lawn that comfortably accommodates 5,000 people or more. The festival employs state-of-the-art theater technology and high production values consistent with an artist/audience experience found at major performing arts centers. Celebrate Brooklyn! was recently named "Best Summer Series" in New York City by the *Village Voice*, *New York Magazine* and the *New York Press* and was cited in the *New York Times National Summer Festivals Preview* as "an ideal urban concert space."

Taken together, the 4 signature performances will provide unprecedented free access to art works of the highest caliber to thousands of people who might not be able to afford high-priced ticketed events or may be unfamiliar with the form or an individual artist's work.

#### **Performance #1: *Dracula* - Philip Glass and Kronos Quartet**

One of the most influential composers of our time, Philip Glass, and chamber provocateurs Kronos Quartet, came together in 1999 for a recording of the first original score for the 1931 horror film classic of Bram Stoker's *Dracula*. Starring Béla Lugosi as the world's best known vampire and directed by horror specialist Tod Browning, *Dracula* remains a masterpiece for all time. The transition from silent pictures to "talkies" provided limited technology to create the film as a sound picture, so no musical score was composed and there were few sound effects. Glass and Kronos toured world capitals performing Glass' sweeping score live along with the film, and it perfectly frames the film and dialogue, creating a unique collaboration across time. At Celebrate Brooklyn!, they will reprise their 2006 performance at the festival that was cut short by a lightening enhanced thunderstorm that swept thru 20 minutes into the 75 minute film, just as Béla Lugosi was making a grand entrance. Since that time Celebrate Brooklyn! audiences have been clamoring for its return.

#### **Performance #2: Alison Krauss & Union Station**

American bluegrass-country singer, songwriter and fiddler Alison Krauss and the members of her band Union Station are bluegrass virtuosos and their music has contributed immeasurably to a renaissance of American roots music. Krauss has released eleven albums, appeared on numerous soundtracks, and has won 26 Grammy Awards, making her the winner of the third most awards in Grammy history. A protégé of Bluegrass pioneer Bill Monroe, Alison Krauss & Union Station were part of the groundbreaking film soundtracks for 2002's *O Brother, Where Art Thou?* and *Cold Mountain*

in 2003. In 2007 Krauss recorded *Raising Sand*, an acclaimed, multi-platinum collaboration with rock singer Robert Plant. At Celebrate Brooklyn!, Krauss will perform a rare free concert in New York with Union Station members Dan Tyminski (guitar, mandolin), Barry Bales (bass), Ron Block (banjo, guitar), and Jerry Douglas (Dobro).

**Performance #3: (*untitled piece*) - Gerri Allen and Carrie Mae Weems**

Gerri Allen is an internationally renowned American jazz pianist who has worked with many great of modern jazz artists and released a number of critically-acclaimed recordings. Allen has been the recipient of numerous honors and awards and has been commissioned to create new work by Jazz at Lincoln Center among many others. Carrie Mae Weems is an award winning photographer and artist. Her photographs, films, and videos have been displayed in over 50 exhibitions in the US and abroad and focus on racism, gender relations, politics, and personal identity. In 2009 Allen received a Guggenheim Fellowship Award to collaborate with Weems on a multi-media performance piece for solo piano and accompanying images entitled *Flying Toward The Sound*. The piece musically celebrates three of Allen's biggest influences and innovators in jazz: Cecil Taylor, McCoy Tyner and Herbie Hancock. Weems collaborated with Allen for over a year to create a personal, poetic and surreal filmic statement centered on themes from Allen's life as an African American woman, musician, daughter, mother and educator. Allen has been performing the piece since 2009 in major museums and concert settings in the United States and abroad. At Celebrate Brooklyn!, Allen and Weems will build on their prior collaboration and perform a new, untitled multimedia piece.

**Performance #4: Ballet Hispanico**

Acclaimed by audiences and critics alike, Ballet Hispanico has performed for over two million people since 1970, appearing in major venues including The John F. Kennedy Center, UCLA's Royce Hall, Wolf Trap, Jacob's Pillow and The Joyce Theater. Founded by Tina Ramirez and now led by Eduardo Vilaro, the company's innovative repertory fuses ballet, modern and Latin dance forms into a spirited image of the contemporary Hispanic world. Over 75 new works have been commissioned by the company from internationally-renowned choreographers Alberto Alonso, Talley Beatty, Graciela Daniele, George Faison, Vicente Nebrada, Ann Reinking, Susan Marshall, Ramón Oller, David Roussève and William Whitener. At Celebrate Brooklyn!, the company will perform 3 repertory pieces; *Espiritu Vivo*, choreographed by Ron Brown with music by Susana Baca; *Reina*, by Artistic Director Eduardo Vilaro with music by Celia Cruz; and *Mad'moiselle*, a new work by Lopez Ochoa that explores gender identity in Latin American cultures.

**B. Outcome and Measurements:**

**Engagement:** For over three decades, BRIC has engaged the public at Celebrate Brooklyn! with performances by world-class artists that are accessible (free) to broad populations throughout Brooklyn and greater New York City. These 4 diverse performances will celebrate and speak to different facets of our American community, and will provide the opportunity for a range of audiences to have new and meaningful arts experiences. Engagement will be measured by tracking attendance, as well as surveying attendee satisfaction and demographics, at each performance and the festival as a whole. To date, audience surveys have indicated overwhelming support and appreciation of the festival's free programming, and we recently reached an attendance record of 250,000 visitors in one summer. As Brooklyn's population has changed we have witnessed increasingly affluent, white audiences in attendance. This series is part of our redoubled efforts to include quality, relevant programming for multi-cultural audiences, and we are allocating resources

for concerted niche-marketing. We hope our surveys will show increased diversity in our audience in summer 2012 and we will share these results with the NEA.

**C. Schedule:** Specific performance dates have not yet been finalized but each performance will take place on a Thursday, Friday or Saturday evening during our nine-week summer performance season which will take place mid-June through early August 2012.

**D. Key individuals, organizations and works of art:** Celebrate Brooklyn! is produced by BRIC's Director of Performing Arts and Celebrate Brooklyn! Executive Producer Jack Walsh and curated by Artistic Director Rachel Chanoff, each of whom has more than 20 years of experience as a performing arts producer/presenter. Walsh has been affiliated with Celebrate Brooklyn! since 1982, has served as Producer since 1994 and was named Director of Performing Arts in 2007. Chanoff has served as Celebrate Brooklyn's Co-Producer since 1992, was named Artistic Director in 2005 and has extensive experience as a performing arts and film artistic consultant. The artists have signaled their commitment to the project and detailed bios for each are included.

**E. Target population:** Celebrate Brooklyn! performances are intended for general audiences from Brooklyn and throughout New York City and have a loyal and devoted following, especially in the multi-ethnic, economically-mixed neighborhoods surrounding Prospect Park. In addition, we have an extensive history of presenting multi-cultural programming that is relevant to Brooklyn's diverse communities coupled with well-developed relationships to promote this programming throughout the city. An estimated 40,000 people will attend the 4 performances NEA-supported performances.

**F. Plans for promoting, publicizing, and/or disseminating:** Celebrate Brooklyn! has a well-developed multi-faceted seasonal marketing campaign with a broad array of promotional efforts including distribution of 100,000 full-color season brochures via direct mail and street teams; 11 weeks of full color print ads in *The Village Voice* and neighborhood Brooklyn papers; summer-long high-profile outdoor advertising in the form of street pole banners surrounding Prospect Park and bus shelter posters in various neighborhoods; daily cross-channel cable and broadcast TV spots; radio promos on multiple stations; a robust 5-month publicity effort by an experienced publicist; weekly email blasts to our list of over 20,000 subscribers and daily posts to our rapidly growing social media platforms including over 10,000 followers on Facebook and almost 5,000 on Twitter.

**G. Plans for documenting, evaluating, and disseminating results:** BRIC will evaluate the success of the series (and the season as a whole) by tracking attendance at Celebrate Brooklyn! performances as well as press articles and mentions and a large-scale audience survey that will provide demographic information and programmatic feedback.

**H. Plans for making the project accessible:** Celebrate Brooklyn's performance venue the Prospect Park Bandshell is accessible to individuals with disabilities.

**I. Budget:** The project will be undertaken as part of Celebrate Brooklyn's 2012 summer performance season. BRIC will seek a range of funding to support the season including government, corporate, foundation grants and support from individuals. If we receive less than 50% of the requested NEA funds, we may reduce the project from 4 to 3 performances, but will make every effort to present all 4 performances in their entirety by securing additional private funding.

**a) Major project activities.** COSACOSA brings together individuals of differing cultures, backgrounds and abilities to learn new artistic techniques and about each other. Through direct collaboration with professional artists, project participants design and create permanent public art for their neighborhood spaces. Our approach is multidisciplinary; in 2013, projects will encompass sound art, dance, new media, photography, metal-working, mixed media, mosaic-making, and painting. Project participants are instructed by working studio artists in one or more specific art-making skills, then collaborate with the artist-leader in the design and creation of communal, site-specific work. During 2013, we will provide Philadelphia community members with over 400 hours of hands-on art-making experience. At least 200 group workshops of 20-30 participants (ranging in age from 6 to 90) will be held in the secure and accessible public meeting spaces of Philadelphia-based community centers, libraries, and health and social service agency locations.

Urban poverty, homicide, rape, assault and prevalent narcotic use create a frightening reality for those living in COSACOSA's constituent communities. By actively engaging inner city residents in the creative process, COSACOSA reaffirms the time-honored role of artists in sustaining and improving the health of the community. Working together, project participants empower each other to be responsible and proactive citizens, to develop new strategies for overcoming obstacles, and to understand that their potential contribution to society is not limited by disability and/or economic disadvantage.

Ongoing COSACOSA initiatives include the *Healing Art Project*, exploring relationships among art, health, and community (featured recently by the NEA as one of twenty Best Practices in Healthcare); *Community Collections*, exploring Philadelphia's history and changing urban landscapes through art; and *Connection Studios*, a youth development program creating interactive multimedia projects exploring issues facing city youth. The theme for all COSACOSA projects during the coming year is *Home/Away from Home*, exploring shared ideas of home, family, and community while allowing Philadelphia community members to exchange new ideas and create positive neighborhood change through collaborative art-making. The project will unite residents of Philadelphia's most challenged neighborhoods in identifying and sharing histories of mutual aid across diverse cultures. More than 30 different ethnicities currently are represented in our constituency, many of whom are new immigrants. Collaborating with professional artists, community members will devise new ways to tell old stories while creating new tales and cross-cultural connections through multiple artistic disciplines. By creating and disseminating new public art works, city residents will become better equipped to proactively address their common interests and concerns, while building a collective vision of a healthy community.

**b) Outcomes and Measurements.** *Home/Away from Home* achieves the NEA's desired outcome of engaging the public with diverse and excellent art by extending the arts to underserved populations and 1) originating high quality, accessible programs engaging individuals of diverse abilities and cultures in meaningful opportunities to create art in direct collaboration with professional artists; 2) lessening the physical, social and economic barriers that limit audiences for art and art-making; 3) exposing project participants to artist-leaders who represent new ways of working and thinking from those role models they may have previously encountered; 4) initiating dialogues on art, health and community that include a multiplicity of voices, abilities, cultural visions and values; 5) building a sense of community ownership and participation among the project participants; 6) collaborating with resident artists to create new and engaging neighborhood-specific art work in direct, long-term partnership with local communities; 7) providing professional artists with the opportunity, time, materials, & space to develop new work. Performance measures used to provide evidence that our outcomes were achieved include pre- and post-project analysis by independent experts identifying gains in our constituency's 1) ability to see and use the arts as a means of expression; 2) appreciation for rich artistic and cultural traditions across participating communities; 3) changes in attitude and understanding of individuals with differing backgrounds and abilities from themselves; and 5) civic engagement, specifically cross-community collaboration, pooling of resources, and cooperative problem-solving.

**c) Home/Away from Home Project Schedule 2013.**

January 2013	•Community organizing and artist orientation for 2013 workshops
February-June 2013	•Multi-disciplinary <i>Home/Away from Home</i> workshops at local community centers, libraries, health and social service agencies.
July-August 2013	•Summer <i>Healing Art Project</i> workshops and North Philadelphia <i>Connection Studios</i> day program at local healthcare facilities. • <i>Home/Away from Home</i> town meetings and community workshops.
September 2013	•Annual COSACOSA Advisory Board project review
September-November 2013	•Multi-disciplinary <i>Home/Away from Home</i> workshops at local community centers, libraries, health and social service agencies. • <i>Home/Away from Home</i> CD/DVD recording and editing.
December 2013	•Design and launch of 2013 <i>Home/Away from Home</i> exhibition and wiki • <i>Home/Away from Home</i> catalogue publication, DVD/CD release.

**d) Artists and organizations involved in the project.** 2013 COSACOSA workshop leaders

[REDACTED] are professional studio artists with extensive experience as teachers, as well as having served as leaders in COSACOSA's community-based artist training program. All eight have previously collaborated with us on the design and development COSACOSA projects.

COSACOSA has established a lasting Partnership Network among the many neighborhood, cultural, healthcare, and social service organizations that actively participate in COSACOSA's programs to facilitate the exchange of information among our shared constituents. These partner organizations 1) assist in our planning process; 2) send their constituents to our programs; 3) provide instructors, art assistants, and volunteers for our workshops; and/or 4) host projects at their site. Please see [www.cosacosa.org/organizations.html](http://www.cosacosa.org/organizations.html) for a full list of COSACOSA's Partnership Network members.

**e) Home/Away from Home target population.** All of our project participants live with some physical or financial barrier. 96% are from low income households, often living at or below the poverty level; 28% live with disabilities and/or chronic illnesses. Our participants are typically 45% African-American, 39% Latino, 8% Asian-American, 5% European-American, and 3% other/mixed ethnicity. 23% of our participants have limited or no English language skills. 95% have little or no experience with art-making outside a school classroom.

We have worked with our Philadelphia neighborhood constituents and with our partner organizations since 1990. Past and current project participants, along with partner organization staff members and constituents comprise the majority of our Board and Advisory Board -- actively participating in the planning and implementation of *Home/Away from Home* projects. We estimate we will serve at least 600 individuals in the coming year.

**f) Plans for promoting, publicizing and/or disseminating the project.** Guided by our constituent-based Advisory Board, COSACOSA adapts to the needs of each new community it serves. COSACOSA representatives go directly into community-based centers to discuss and promote projects. Community dialogues/town meetings preceding the start of each project period inform the public about the project, its history, and its process; and introduce the artists to potential participants. One on one interaction between COSACOSA and our existing network of community and cultural leaders is essential to promoting our projects, engendering a sense of ownership and participation among diverse constituencies.

**f) continued.** COSACOSA works directly with the community relations departments of our partner organizations and with our network of neighborhood leaders, schools, faith-based and other community centers to provide the broadest accessibility and participation in our projects. Announcements describing the project and its schedule reach out to our intended audience in neighborhood newspapers and partner newsletters, through direct mail, and on our websites. COSACOSA also employs social media to reach our constituents, through traditional online venues (e.g., Facebook) and by pioneering new electronic experiments with interactive texting projects and public wikis.

**g) Plans for documenting, evaluating and disseminating.** Measurable outputs for *Home/Away from Home* include: 1) at least 600 individuals of diverse abilities and cultures will directly collaborate with each other and with professional artists to create community-building dialogues through art; 2) at least 200 multilingual workshops will be held free of charge -- originating high quality, accessible, and meaningful opportunities for *all* of our city's residents to create art; 3) at least 8 new public art works will be conceived and created by inner city residents in direct collaboration with professional artists, building community ownership and empowerment. COSACOSA measures the artistic success of our projects not only by the caliber of the work produced, but by the quality of the creative process. We are committed to a high quality, accessible art program providing all our city's residents with meaningful opportunities to create art. The strength of our programming lies in the quality of our artist-teachers, all working studio artists with particular experience teaching in community settings; the professional quality of the materials used in the art-making; the hands-on experience of our participants; and the involvement of community volunteers.

COSACOSA interviews and distributes specialized questionnaires to project participants to analyze the effectiveness of each project. Regular interviews with project stakeholders (including monthly town meetings; our Community Advisory Committee; our Youth Council; and host facility Staff Representative Committees) throughout a project's process enable us to adapt to the needs of the communities involved. As communities and constituents come to us requesting assistance, these interviews allow us to examine how best to provide stability, accessibility, and innovative, meaningful experiences to our participants. Community representatives compile the final project report on quality of instruction, outreach, and impact, then serve on our Advisory Board during the next year. The most obvious criterion for our success is achieving our desired levels of participation from our targeted constituencies. However, it is the long-term impact on the communities involved that is most crucial -- the empowerment, through collaborative art-making, of our constituency.

Participation in each COSACOSA program is logged and documented in a variety of media (photography, digital video), including the interview series previously mentioned, to assure we meet our stated performance measures. Each year, project catalogs are sent to all community participants, as well as to regional and national arts organizations and critics. Information about each year's programs, as well as completed new media projects are hosted permanently on COSACOSA's websites, wikis and social media sites.

**h) Plans for making the project accessible.** The multiplicity of cultures, circumstances, and artistic disciplines represented on our Board and Advisory Board (including 21% members of the community who are disabled) reflects COSACOSA's commitment to bringing art into underserved communities, while assisting us in selecting participants and in designing meaningful programs. All COSACOSA project sites are ADA compliant. COSACOSA Special Needs staff adapt all artistic tools, materials, and processes for participants living with physical and cognitive disabilities. Projects are multilingual, as necessary. Most importantly, all COSACOSA projects are presented free of charge to allow for optimum accessibility.

**i) Budget.** We continue to diversify our donor base in order to achieve our programmatic goals for the organization. Non-realization of the project is not an option for us at this time. Continued support from The National Endowment for the Arts would help to enable us to sustain and deepen our relationships within and among the many and diverse communities we serve.

## Details of the Project Narrative – Attachment 2

## Creative Capital Foundation

**a) Major Project Activities:** Creative Capital's Professional Development Program (PDP) will offer 20-30 in-person workshops for artists from July 1, 2013 to June 30, 2014. PDP workshops will serve 480 to 720 artists in FY13-14, and we will reach an additional 600 artists through our online webinars. PDP workshops in business and strategic planning, fundraising, budgeting, communication, Internet tools and promotion help artists expand their skills and advance their careers. PDP will offer 1-3 in-person workshops per month, in partnership with local arts organizations across the country. Partners have included such groups as the [REDACTED]

[REDACTED] In addition, we will present two professional development webinars each month.

Curriculum: PDP workshops are designed by artists for artists, at a time when the scarcity of resources leaves many artists without tools to build sustainable artistic careers and business practices. The workshops teach practical skills and self-management strategies through lectures, small-group sessions, one-on-one consultations with workshop leaders, presentations by the participants and peer critiques. Creative Capital's artist-centered approach recognizes that each artist's career plan must stem from his or her own goals and aspirations. Our workshop curricula are updated to meet the changing needs of artists, and PDP also offers to tailor the workshops to participants' specific areas of interest or need.

Core Curriculum Weekend Workshop: PDP's hallmark is the 2½-day Core Curriculum workshop, which tackles strategic and financial planning, fundraising, budgeting, time management, communications skills and promotion. This intensive course in self-management uses interactive exercises, handouts and written assignments to introduce basic business skills to participants. Each participant receives PDP's recently-updated 200-page Artist's Tools Handbook, our 80-page Strategic Planning workbook and handouts with timely resources and practical how-to information for improved self-sufficiency and business planning.

Internet for Artists: Our second most popular workshop, Internet for Artists helps participants expand their online presence and utilize online tools to build audiences, expand community, amplify marketing and manage the business aspects of their careers. Participants develop a step-by-step strategy for using a range of Internet applications to achieve their goals. Due to the evolving technologies involved, the workshop requires frequent curriculum updates by the workshop leaders, working with PDP staff.

Taller Profesional de Desarrollo Para Artistas: This 1-day workshop for Spanish-speaking artists offers an intensive introduction to strategic planning, fundraising and promotion. *Taller* addresses the challenges of working in multiple cultural contexts, and it can be presented in Spanish, English or bilingually. Piloted in 2010 and 2011, *Taller* was created for the growing numbers of artists who have Spanish as their first language and need tools to help them identify, manage and maximize their opportunities in the U.S. The workshop leaders are Creative Capital grantees who are Latino/Latina artists and native Spanish speakers.

Verbal Communications: Designed and facilitated by a communications specialist, this workshop features activities and exercises to improve interpersonal communications and public speaking skills. Artists learn how to be comfortable talking about their work and how to successfully pitch or fundraise. The workshop also helps participants identify their goals and objectives in order to effectively represent themselves and their work. During the workshop, participants give a short practice presentation and receive feedback.

Performance Documentation: This new workshop teaches performing artists an array of skills for creating successful documentation of their work. The workshop provides hands-on experiences with video editing, camera placement and cinematography. Artists learn techniques and best practices to create high-quality representations of live performance for work samples, publicity, fundraising, online marketing and archives.

Real Community Engagement is a 1-day workshop focusing on issues that arise when artists work with local communities and other stakeholders to create a socially engaged arts project. The workshop helps artists build the complex skill set needed in their dual roles as artists and agents of social change.

Online Learning Program: This new program presents live, interactive webinars on seven topics: Art Business Management; Real Life Budgeting; Creating a Marketing Strategy; Social Media: How to Be

Everywhere All the Time; Web Site, Blog & Email Essentials; Applying for Grants and Residencies: Strategies for Writers; and Visual Arts Roundtable. The webinars are taught by artists who are experienced workshop leaders. They have been trained in, and have helped develop, PDP's curriculum. Our webinar platform integrates tools such as video streaming, interviews and Q&A's via text chat that allow participants to follow up on specific concerns. The participants also are offered a video recording of the webinar for future reference. We present two 90-minute webinars each month, for a fee of \$25 per participant. The only technical requirements are a computer with an Internet connection and speakers. Our webinars offer an engaging format and provide artists around the country with opportunities to benefit from PDP's curriculum.

**b) Outcomes and Measurements:** PDP workshops address the NEA outcome of **Learning** by educating artists about professional tools and strategies that can help them achieve their goals and further their careers. Artists are asked to evaluate their skills and knowledge before and after the workshop. Pre-workshop evaluations help us tailor the curriculum to suit artists' needs. In measuring the outcomes, we look at post-workshop evaluation feedback for indications that the workshop provided skills and frameworks that will immediately change how the participants operate, such as increased strategic planning, better financial management, expanded fundraising activities and new communications tools. Some participants engage in follow-up phone calls or in-person sessions with workshop leaders to track how they implemented the skills they learned through PDP. We also follow-up with partner organizations to determine the value they found in the workshops.

**c) Schedule:** In-person workshops are scheduled 3-6 months in advance. In the months prior to each workshop, PDP's Workshop Manager reviews feedback from participants, partner organizations and workshop leaders to determine whether the leaders should be engaged to refine or update the curriculum. Each year, we also train 1 or 2 artists as new workshop leaders. In training, the new leader observes one workshop, then has 2 or 3 training meetings with other leaders to discuss the curriculum, and finally he or she co-leads a workshop. If needed, the artist does practice sessions with PDP staff and our Verbal Communications workshop leader. Webinars are scheduled and advertised 6-8 weeks in advance. We also offer training to webinar leaders to practice their online presentations.

**d) Key Individuals and Organizations:** PDP is managed by staff members Alyson Pou, Krista Fabian DeCastro, Amanda Berlin Knapp and Marty Snyder, and overseen by Executive Director Ruby Lerner. PDP has 32 Workshop Leaders—31 of whom are working artists—who have been selected for their abilities as teachers, communicators and mentors, and their specialized knowledge of the workshop topics. Many are Creative Capital grantees who have been trained in PDP's curriculum; they draw on the professional development they received from us over the 3-to-5-year period of their grant. Leaders come from diverse artistic careers and a variety of cultural backgrounds. Most have worked closely with us for many years; long-time leaders include [REDACTED]

**Partner Organizations:** Local arts agencies and non-profit organizations that support artists are our partners for presenting PDP workshops across the country. Partners cover the direct expenses of presenting the workshop in their location. PDP organizes 2-3 pilot workshops each year, usually in New York City, for which we cover all costs. For pilots, we collaborate with partners who have the necessary workshop facilities, and we may select the participants together. In 2013 Creative Capital anticipates moving to new offices with workshop space, so in FY13-14 we hope to offer local workshops without paying for facilities.

**e) Target Population:** In FY13-14, PDP anticipates presenting 20-30 in-person workshops in 20-30 communities representing a wide geographic reach, from coast to coast, from rural to urban areas. With an average of 24 participants per workshop, we will serve 480-720 artists. Most participants are emerging or mid-career artists with five or more years of professional experience. Partner organizations select the participating artists, who may represent a range of disciplines, cultural backgrounds, career paths and goals. This diversity leads to stronger artistic communities where PDP workshops are presented. Our FY13-14 webinars are projected to reach an additional 600 artists in 100 communities. Webinars are open



enrollment, and they particularly benefit artists in rural areas who lack other professional development opportunities, and artists who are not affiliated with local arts organizations.

**f) Plans for promoting, publicizing and disseminating:** To reach potential partners for our workshops, PDP researches and contacts arts organizations across the country. PDP also continually updates our pages on the Creative Capital website to refresh our workshop calendar and keep workshop descriptions up-to-date. To support the larger field of professional development, share best practices and promote PDP to the broader community, in the past two years we have increased staff participation at arts conferences, such as Grantmakers in the Arts. We have also increased the number of observers we invite to workshops, such as colleagues and current and prospective partners and funders. For Online Learning, we market the program through monthly email blasts, social media and e-newsletters to Creative Capital's 30,000 email subscribers. Artists may register for our webinars on our website, and we are working with one of our Internet for Artists workshop leaders to further enliven PDP's web presence. PDP communicates via Facebook and Twitter, encouraging conversations with our colleagues and PDP alumni through tagging.

**g) Plans for documenting, evaluating and disseminating program results:** PDP evaluates our workshops through the surveys we give to artists at the end of each session. We seek feedback on their interests in the subject matter, their engagement and how each workshop can be structured for the fullest effect. The surveys also collect demographic information and qualitative information about their experiences. In addition, PDP staff attend a few workshops each year to assess the leaders and the workshop content. In summer 2011, we conducted a larger survey on the longer-term impact of PDP over 8 years. The survey found that PDP alumni have implemented substantive changes that positively impact their art careers. Of the 263 respondents, 66% now plan strategically for their careers; 66% have increased confidence in their communication skills; and over 40% created a new artist website. Other changes the artists attributed to PDP are: applying for (54%) and receiving (32%) new grants or awards; negotiating business transactions with increased satisfaction (35%); hiring an intern or assistant (11%); and buying property (6%). For our webinars, participants receive a link to an evaluation at the end of the session, followed by an email offering a video recording of the webinar, and a second invitation to fill out the survey. We encourage participants to stay in touch with us and each other through the PDP alumni Facebook page. PDP maintains this active online community of 1,100 members, where PDP alumni post tips, opportunities and news about their careers. We also have been sharing news, stories, tips and tools from specific PDP workshops on Creative Capital's new blog, The Lab (<http://blog.creative-capital.org>).

**h) Plans for making the project accessible:** All PDP partners are 501(c)3 organizations or government agencies and are already required to be fully ADA-compliant. Our webinars can reach artists with certain disabilities or circumstances that might limit their ability to attend an in-person workshop. The low registration fee for our webinars aims to make this professional development opportunity widely accessible.

**i) Budget:** PDP is funded with contributed and earned income, [REDACTED]

[REDACTED] Fees paid by partner organizations only cover direct workshop costs. Additionally, our major four-year grant from the Kresge Foundation will end shortly and cannot be renewed. In FY11-12, we secured one-year grants from three new foundation supporters, although at a significantly lower level. As local arts agencies face reduced budgets, we project offering fewer in-person workshops in FY13-14 than in FY11-12. More workshops will be 1-day instead of weekend programs; we are increasingly breaking out components of workshops into shorter sessions to meet partners' budgets. In response to this environment, we are increasing our marketing and outreach efforts to new communities, while reaching artists directly through Online Learning. For our pilot workshops, we cover the entire costs and must market the new program to solicit partners. If we were to receive less than the requested amount of support, we would need to reduce our curriculum development, outreach, marketing, leader training and/or pilot workshops. The support of the NEA is critical to ensuring that PDP workshops serve artists nationwide and respond to their most pressing professional development needs.

## EMPAC: Details of Project Narrative

- a. **Major project activities:** The Experimental Media and Performing Arts Center (EMPAC) seeks NEA support for its resident artist program. In FY14, at least 30 artists will work in residence to develop projects that benefit from EMPAC's unparalleled research and production environment, technological support, and opportunities for interdisciplinary investigation and collaboration at the intersection of art, media, technology and science.

EMPAC's 220,000-square foot center on the Rensselaer Polytechnic Institute (RPI) campus is a multi-faceted platform for creative exploration, research and development, and presentation. Resident artists have access to facilities and venues including a 1,200-seat concert hall; a 400-seat theater; two black box studios; artist-in-residence studios; and recording and post-production facilities. EMPAC began public programming in 2004; presented its first commissioned works in 2007; and since opening its new facility in October 2008, provided over 100 artist residencies. In FY12 alone, EMPAC hosted 38 residencies with 175 artists.

Residencies provide time, space, and technology for artists and performing arts companies to develop work that otherwise would be impossible. Based at the nation's oldest technological research university, resident artists develop new works and approaches in the time-based arts, utilizing existing or yet-to-be-developed tools and technology in a reciprocal relationship with artist-driven content and craftsmanship. Residencies are long-term and project-based, with the goal of advancing complex works from inception to completion, with access to:

- Four production and presentation spaces distinguished by acoustical isolation and functional adaptability, allowing for simultaneous and independent use; resident artists can make extensive use of all venues as required. Venues are particularly well suited for the integration of media and performance, and the exploration of immersive, interactive environments.
- Staff with expertise in audio, video and stage technologies to facilitate the use or development of the technology; the curatorial team as necessary facilitates project development, assisting in convening diverse skills to support complex projects and yield the highest quality work.
- Exceptional opportunities for collaboration and development across disciplines and for interaction with Rensselaer's faculty, researchers, visiting scholars, students and staff.
- Dedicated, free on-campus lodging in a newly renovated "green" residency building, as well as workspaces within the EMPAC facility with 24/7 access.

EMPAC's curatorial staff actively seeks adventurous projects with a high degree of rigor and inspiration, actively soliciting artists to develop projects, but also seeking a wide diversity of artists and projects via an ongoing open call process.

- b. **Outcome(s) and Measurements:** Artist residencies primarily address the NEA's "Creation" outcome, and secondarily "Engagement" by exposing the public to the creative process and subsequent premieres of new work. Residencies further EMPAC's mission to provide essential support for extraordinary creative minds to enable them to create art that meets the highest standards of excellence, to foster interdisciplinary collaboration across both artistic and scientific domains, and advance

discoveries at the intersection of art, media, technology and science.

Specifically, residencies are meant to have three main outcomes: first, established and emerging artists will have an opportunity to create new work which they would not otherwise be able to; second, the work will help illuminate and advance aspects of contemporary art practice – in particular, the convergence of media and performing arts – and further understanding and development within the field; and lastly, connect to receptive and diverse audiences regionally and beyond. Measurements include artist feedback and accomplishment of residency goals, including the work itself; completion and premiering of new work and audience engagement (EMPAC often hosts artist Q&As and workshops, and routinely surveys audiences); and subsequent presentations of the work elsewhere, and advancement of artist careers.

- c. **Schedule of key project dates:** Residencies take place year-round; EMPAC's public performances coincide with the academic calendar, from fall until spring.
- d. **Key individuals, organizations, and works of art:** Resident artists for FY14 have not been selected yet. However, the nature and quality of artists, established and emerging, and the diversity of work that is supported can be extrapolated from projects by current and recent resident artists, including;

**Laurie Anderson:** Anderson began a 3-year term in 2012 as EMPAC's first Distinguished Artist-in-Residence; during her residency she will work on a variety of projects at the intersection of performance, media, and technology, as well as her work as inventor of tools and instruments. (FY13 - FY15)

**Radiohole, *Inflatable Frankenstein*:** This performance group will work on a new multi-media theater project, constructing an architectural set that includes a digitally controlled, inflatable plastic heart; video projections will change its color, hue and pattern in response to sound and movement on stage. (FY13)

**Wooster Group, *Vieux Carre*:** The complete Wooster Group team will restage its theatrical multimedia project, *Vieux Carre*, using every facility and venue of EMPAC, and producing a feature film inspired by the project. (FY13)

**CREW, *Headswap*:** This multidisciplinary Belgian team of artists and researchers combines film, design, live art and digital media; *HeadSwap* is an immersive environment that blends live performance at EMPAC with 3D images extracted from footage shot in Japan, seeking to re-animate images from the past. (FY13)

**Trajal Harrell, *Legendary with a Twist*:** Loosely based on Eleo Pomare and Dominique Bagouet, Harrell will develop a new dance piece (including a dynamic set with immersive projections) about a chance meeting between two young choreographers – African-American and French – in 70's NYC. (FY13)

**Marie Brassard, *Trieste*:** Choreographer Brassard will develop a multimedia dance project inspired by the Italian town of Trieste, exploring odysseys and exiles, art and solitude, sexuality, psychoanalysis and mysteries within underwater worlds. (FY13)

**HandtoMouth, *Something's Got Ahold of My Heart*:** This Portland-based theater ensemble will workshop this new piece that explores in four movements the tension between how love is expressed in popular culture and our personal lives. (FY13)

**Kurt Hentschläger, *Cluster*:** Continuing his generative video and audio work, Hentschläger's will exploring group behavior and "swarm phenomena" as 3D human characters tumble weightlessly in a pulsing amorphous mass of blurring color. (FY13)

**Robert Henke, *Fragile Territories*:** Using a computer algorithm to evaluate statistical data and a state-of-the-art laser to draw a single moving dot of light on a curved surface, Henke's sound and light piece examines the instability of perception. (FY13)

- e. **Target population:** EMPAC's immediate audience is RPI faculty, staff, students and the Troy community, which in recent years has emerged as a vibrant cultural locale, attracting diverse populations of artists and the culturally curious. Regionally, EMPAC serves the nearly 1 million residents of New York State's Capital Region, an area rich with traditional cultural offerings (Proctor's in Schenectady, Saratoga Performing Arts Center, etc.) but still underserved by contemporary cultural institutions. EMPAC is committed to building a diverse constituency and reaching the next generation of arts audiences; presentations draw young people from both on and off campus.
- f. **Plans for promoting, publicizing, and/or disseminating the project:** EMPAC has been presenting challenging work since 2004, and has built a committed local audience through an extensive outreach strategy including email (to 4,000 subscribers), social networking sites such as Facebook (6,000+ fans) and Twitter (nearly 2,000 followers), print pieces distributed throughout the region, posters, and paid advertising. Offerings are regularly reviewed in local press. EMPAC promotes its programs extensively through campus and community networks: working with RPI's alumni, First Year and Second Year Experience offices; and locally by participating in monthly Troy Night Out events, and serving on the steering committee for the Fall 2011 MoHu Festival to highlight the Capital Region's cultural resources. Perhaps the most important outreach strategy is EMPAC's affordable ticket prices: (tickets range from \$5 for Rensselaer students to \$15 for the general public) making our presentations extremely affordable and encouraging risk-taking and return visits.
- g. **Plans for documenting, evaluating, and disseminating the project:** EMPAC's resources allow for the highest quality video documentation; virtually all performances are recorded for future use. EMPAC's re-designed web site and Vimeo channel share production and performance videos of participating artists and other content. Artists themselves, and their work, are perhaps the most effective disseminators of outcomes of the project. More broadly, EMPAC's role as a potential model for interdisciplinary creativity was underscored when it hosted a National Science Foundation convening on "Establishing a Network of Excellence for Art + Science + Technology" for leaders in these fields.
- h. **Plans for making the project accessible:** EMPAC is committed to accessibility in both facility design and programming. As part of patron services, EMPAC addresses accessibility needs including mobility, hearing and visual impairments, featuring accessible parking, wheelchair entrances, seating and restrooms; assistive listening devices and sign language interpretation upon request; and large print programs, also upon request.
- i. **Budget:** EMPAC is committed to commissioning of new work and continuous support of artists-in-residence, which are supported in part by individual donors; NEA support enables EMPAC to expand the number of residencies and participation by artists of varied disciplines and at diverse career-stages.

## Details of Project – The Regents of the University of California Center for the Art of Performance at UCLA (CAP UCLA) – Artist Residency Program, Vijay Iyer

- a. **Major project activities.** The Artist Residency Program at the Center for the Art of Performance at UCLA (CAP UCLA) provides resources, creative time and space for emerging and established artists to develop, rehearse and showcase new and continuing work. CAP UCLA connects residency artists to the university and its diverse programs and departments, local audiences and potential collaborators through activities that promote experimentation and discovery. Between fall 2013 and spring 2014, musician and composer Vijay Iyer will come to CAP UCLA to develop and present two major projects. The residency will include partnerships and collaborations with local artists, UCLA students and faculty and local community organizations. Work that is developed in the residency period will be presented as follows: One performance of *Rituals of Spring: Holi* in the historic 1,800-seat Royce Hall, a multidisciplinary arts event including traditional Hindu rituals in outdoor spaces on the UCLA campus, one performance by Iyer's *Tirtha* jazz trio in the 600-seat Schoenberg Hall and four performances of *Holding it Down: the Veterans' Dreams Project* in the 586-seat Freud Playhouse.

1. *Rituals of Spring: Holi* is a multimedia chamber music piece centered around new music to be composed by Iyer. Currently being developed as a 30-minute musical composition accompanied by a short film at University of North Carolina Performing Arts, Iyer will expand the musical components for CAP UCLA to create a full-length multimedia art work. *Rituals of Spring: Holi*, explores Hindu heritage and the Hindu Holi festivities of spring. The music, film and other media will capture the imagery and vibrant colors integral to the Holi festivities that retell classical Hindu stories through contemporary ritual. The finished work will include an indoor concert and additional, related activities outside the concert hall. Adjacent outdoor courtyards and gardens will be transformed into performance spaces and feature a reenactment of the "throwing of color," a traditional Holi ritual that will bring Hindu culture vividly to life for the university community and CAP UCLA audiences.

*Rituals of Spring: Holi* will be the centerpiece of CAP UCLA's *Tune In L.A.* festival, and its themes of ritual and renewal will be carried through the entire week-long event. In addition to *Rituals of Spring*, Iyer's jazz trio *Tirtha* will also be featured at the festival. *Tune In L.A.* will premiere in the spring of 2014, and will showcase local and national artists – musicians, ensembles and composers working across varied genres and disciplines. The festival is presented in collaboration with the *UCLA Herb Albert School of Music* and will incorporate student and faculty musicians, lectures, workshops, discussions and opportunities for the Los Angeles and university communities to interact with Vijay Iyer, *Tirtha* and other artists.

2. *Holding it Down: the Veterans' Dreams Project* is a multidisciplinary theatrical performance combining music, film and poetry, co-written by Vijay Iyer (music) and Mike Ladd (libretto). CAP UCLA will present *Holding it Down* for four performances in the Freud Playhouse in the fall of 2013. *Holding it Down* explores what it means for soldiers of color to return home from international conflict to widespread indifference and numbing bureaucracy. Using the power of live performance, the project creates an environment where artists, audiences and the university community engage in activities that deal with the traumatic events of our lives and society. Iyer and Ladd will dialogue with community members and local organizations including veteran's centers and high school students with military family members deployed overseas. Free and discounted tickets will be made available to these and other groups who might otherwise have no access to this project.

*Holding it Down* intersects with CAP UCLA's two-year initiative, *Who is the Poet in Your Life?* Using the question as a starting point, the project provides a wide range of opportunities for students and audiences to explore and celebrate the role of poetry and poetic thought in an increasingly impersonal and alienated culture.

- b. **Outcome(s) and Measurements.** The project addresses the NEA outcomes of "Engagement: Engaging the public with diverse and excellent art;" and "Creation: Creating art that meets the highest standard of excellence." Over the course of a season, CAP UCLA consistently presents a diverse selection of theater, dance, music, spoken word and other performances in order to broaden our audience knowledge and enjoyment of the performing arts. The work of living artists is an important part of CAP UCLA's overall mission. By supporting the creation of new work and presenting world premiere live performances of well-recognized American artists, CAP UCLA not only celebrates the rich heritage of American performance art, but also strengthens and adds to the canon.
- c. **Schedule.** The timeline for the Residency Project with Vijay Iyer is as follows:
  - Fall 2013 – Residency Period #1: One week residency and four performances of *Holding it Down* including accompanying community engagement and outreach. Specific dates to be determined.
  - Winter 2014 – Residency Period #2: One week residency to collaborate with local musicians on *Rituals of Spring: Holi*. No performances. Specific dates to be determined.
  - Spring 2014 – Residency Period #3: Two week residency including rehearsal and performance of *Rituals of Spring* in Royce Hall, one performance by *Tirtha* in Schoenberg Hall and community engagement and art-making activities in relation to *Rituals of Spring* - all as part of the *Tune In L.A.* festival. Specific dates to be determined.
- d. **Key individuals, organizations and works of art.** Additional individual artists confirmed to work with Iyer and CAP UCLA during this residency are: 1) *Tirtha* jazz ensemble to work with local musicians, students and campus and community organizations, 2) Prashant Bhargava, filmmaker and Iyer's collaborator on the *Rituals of Spring* project, to engage in workshop and lecture activities with film students and 3) Mike Ladd, poet and hip-hop artist, to conduct workshops, community engagement and art-making activities.

Proposed organizations to be engaged through *Rituals of Spring: Holi* include:

- UCLA music students through the *Ethnomusicology Department* and the *Music of India Student Ensemble*.
- *UCLA Hindu Students Association* and the *Indian Student Council* to sponsor a campus Holi "Festival of Color" featuring student and local musicians.
- *UCLA Center for India and South Asia* and the *Department of World Arts and Cultures* to sponsor lectures/workshops/symposia on the significance of myth and transformational ritual in everyday life.
- *Indian International Film Festival* and the *UCLA Film & Television Archive* and the *School of Theater, Film and Television* to present the films of Prashant Bhargava.
- *Fowler Museum* to draw from their vast collection – *The Art of Puppetry in India* – of over 600 Indian folk and traditional puppets, drawings, photographs and interviews with master artisans.

Proposed community collaborators with regard to *Holding it Down* include:

- *United States Veteran's Artists Alliance (USVAA)* for poetry workshops and readings in conjunction with their literary program *Veteran's Vox 365*.
- *USVAA* and the *UCLA Veteran's Resource Office* for a campus exhibit of veteran's art and poetry, displayed in the courtyard and adjacent spaces of the Freud Playhouse.
- *West L.A. Veterans Administration* for music and writing workshops.

- *UCLA Burke Center for International Relations* for panels and lectures.
- e. **Target population.** CAP UCLA is the current embodiment of UCLA's 75-year history of working with the Los Angeles area's performing arts audiences. As such, CAP UCLA has established an identity as a performing arts center that thrives on presenting groundbreaking new works alongside recognized classics, and up and coming artists alongside established icons. Our audience has grown with us, has come to share the same identity, and expects this level of diversity in our programming. In addition, CAP UCLA has an ongoing commitment to engage in dialogue, symposia and workshops with community organizations; to perform in nontraditional performance spaces, and to make our performances accessible to community members for whom there are economic or geographic barriers to attending events in our venues. The six performances and extensive engagement activities related to Vijay Iyer's residency will attract an estimated audience of 4,000 people as follows:
- 2,600 people to six performances in Royce Hall, Schoenberg Hall and the Freud Playhouse including free or discounted tickets for target populations of children, veterans and other underserved groups.
  - Over 1,000 students and community members participating in events and activities in relation to *Rituals of Spring: Holi*, both in classrooms, at the Fowler Museum and in nontraditional performance spaces on the UCLA campus (gardens and courtyards outside of and adjacent to Royce and Schoenberg Halls, as part of *Tune In L.A.*).
  - 300-500 participants including students and community organizations in relation to engagement activities for *Holding it Down*.
- f. **Plans for promoting, publicizing, and/or disseminating the project.** The project's performances, exhibits and partnerships will be promoted through CAP UCLA's extensive marketing and promotional resources including advertising via mainstream and alternative news publications, direct mail, email, social networking, web pages and Royce Hall's marquees and vitrines. Additional publicity opportunities exist due to Vijay Iyer's growing international reputation as a musician and composer in both the jazz and classical forms, and the project's unique appeal to members of the Hindu and Indian communities (for *Rituals of Spring*) and veterans communities (for *Holding it Down*).
- g. **Plans for documenting, evaluating, and disseminating the project results.** CAP UCLA will track attendance for the Royce Hall, Schoenberg Hall and Freud Playhouse performances through subscription and single ticket sales. Attendance at the outreach events and nontraditional performance spaces on the UCLA campus will be also be tracked. Critical reviews, audience feedback and internal quality control indicators will also be assessed. Highlights from the residency and the projects will be featured on the CAP UCLA website and the Center's electronic communications to patrons and donors.
- h. **Plans for making the project accessible.** Royce Hall, Schoenberg Hall and the Freud Playhouse are fully ADA compliant. Nontraditional performance spaces will be selected with maximum accessibility as a priority.
- i. **Budget.** Funding for the project will be earned through ticket sales, and raised through foundations, government funders, corporate sponsors and individual sponsorships. If additional funds are needed they may be drawn from CAP UCLA's endowments and annual fund sources.

**University Musical Society**  
**Details of the Project, Art Works—Presenting Program:**  
**Essential Presentations**

**a) Major project activities and c) schedule:** University Musical Society (UMS) has offered an annual series of classical orchestras and soloists every year since its founding in 1879 and a chamber arts series for over fifty years. For all of its 133+ years, then, UMS has remained committed to classical music even while many other presenters have reduced their commitment, particularly for touring orchestras. More recently, while continuing to broaden and deepen its commitment to Western classical music, UMS also made commitments to present robust, thoughtfully-curated series in dance and theater, eventually receiving significant recognition as one of the leading presenters nationwide for both art forms. Around the same time, UMS began an annual commitment to arts education programs that continues to this day.

This organizational history has had a strong influence on what UMS currently presents and values. As an arts presenter, UMS strives to offer performance and contextual/educational experiences that celebrate and juxtapose both innovative/creative work as well as traditional/interpretive work. By doing so, UMS helps to foster a powerful dialogue among and between these forms, resulting in uncommon and engaging experiences for artists and audiences alike.

All of the factors cited above are present in the proposed project. In its 2013/14 season, UMS will present a series of ‘essential’ performances by six ensembles, along with related educational and community engagement activities for each, encompassing and contrasting both traditional as well as contemporary forms. The six presentations will serve as the anchored foundation upon which the rest of the season’s programming will be built. This multi-disciplinary project will be presented from September 2013 through April 2014 and will include performing arts genres in music, theater, and dance. It is for this project that UMS respectfully requests a grant from the NEA.

Because UMS does not own any of the performance venues it uses and negotiates rental dates with its affiliated university, the University of Michigan (U-M), later in the academic year, all artists, performance and residency dates listed here are tentative. However, UMS is firmly committed to the project idea and will make comparable substitutions to the artist roster if any plans do not work out. UMS’s recent programming history (attached) can help corroborate its strong track record with programmatic choices. The project activities that follow, then, are all current as of this writing, with exact rosters and dates to be set in the coming months:

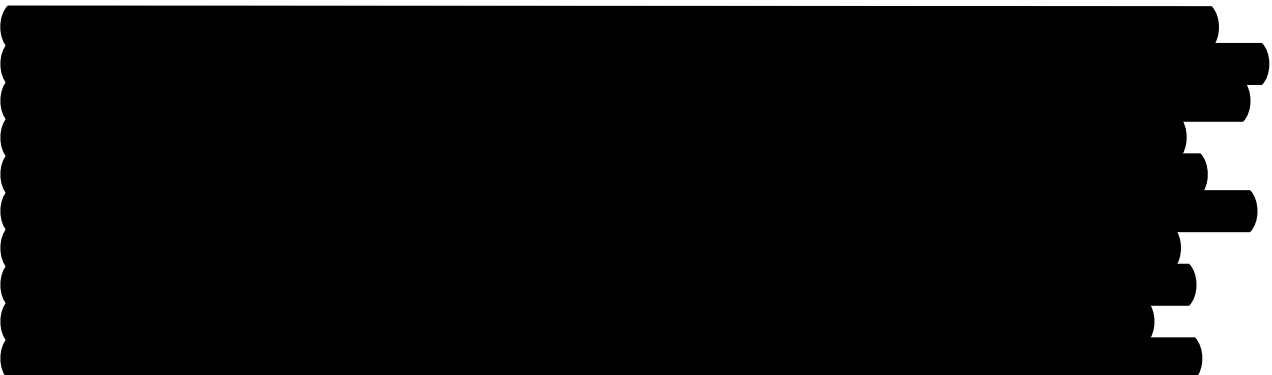
**1. September 2013: Complicite and Setagaya Public Theater, *Shun-kin*.** UMS will present the British theater company Complicite, working jointly with Tokyo’s Setagaya Public Theater, in a weeklong residency, culminating in six performances of *Shun-kin* at Ann Arbor’s Power Center for the Performing Arts. Inspired by two texts by Jun’ichiro Tanizaki, *Shun-kin* is the story of a blind shamisen player and the servant so devoted he will do anything to share her world. Additionally, UMS will offer related educational activities to provide context and background for audiences. The exact roster will be finalized closer to the date but will likely include open rehearsals; in-class visits to related U-M humanities, music and other courses; Q-&-A sessions; blogs, interviews, and other content to be shared on the UMS social network site, [www.umsLobby.org](http://www.umsLobby.org); and other events comparable to past UMS residencies with Complicite (*The Elephant Vanishes* and *A Disappearing Number*), both of which garnered high critical and popular acclaim.



**2. October 2013: Ballet Preljocaj, *And then, one thousand years of peace*.** UMS will present Ballet Preljocaj, a French dance company renowned for its blending of ballet and contemporary movement styles, in a five-day residency including two public performances of *And then, one thousand years of peace*, a choreographic exploration of the meaning of apocalypse, to take place at Ann Arbor's Power Center. UMS will also offer a wide array of related educational programs, part of a new organizational model for touring dance companies. With every ensemble, UMS will offer (at a minimum) master classes for U-M dance students; a "You Can Dance" workshop for the general public, held at the local YMCA and led by a company member; an opening night Q-&-A session; and a post-performance "People Are Talking" event where interested audience members can meet at a nearby restaurant and discuss their experience with UMS staff members. This new strategy is designed to help build community around dance and de-mystify the art form for those less familiar with it. With Ballet Preljocaj, UMS also plans to work in collaboration with U-M academic units to help draw thematic connections with other academic disciplines, such as religious studies and history, and offer online content via the umsLobby.org website. The residency will mark the third presentation of Ballet Preljocaj by UMS, the most recent being *Blanche Neige* in 2012.

**3. November 2013: Apollo's Fire.** UMS will present Apollo's Fire, a period-instrument ensemble specializing in Baroque-era music, in one concert in Hill Auditorium in Ann Arbor that will include the complete Brandenburg Concertos. UMS was one of the presenters on the ensemble's first-ever national tour in 2011 and has since developed a special relationship with them, helping to promote them to peers in the field as a great artistic resource. In addition to the performance, UMS plans to offer related contextual activities that tentatively include master classes, a lecture/demonstration on period instruments, and related contextual articles on the umsLobby.org website.

**4. November 2013: The San Francisco Symphony and soloist Jeremy Denk, piano.** UMS will present the San Francisco Symphony (SFS) in a weekend residency that will include two performances in Hill Auditorium in Ann Arbor, one with soloist Jeremy Denk on piano. Additionally, UMS will offer related educational programs; based on previous residencies with the ensemble, such as the four-performance *American Mavericks* festival in 2012, they are currently slated to include numerous master classes for U-M performance and conducting majors, pre-performance lectures, and classes for area music educators on contextualizing symphonic music for K-12 students. UMS and the SFS also intend to explore the use of new avenues to expand access to residency activities, with ideas including an online Q-&-A forum between artists and audience members and the offering of tickets in a dedicated "tweet seat" section of the venue, where audience members (both regular tweeters and newcomers to the technology) will be encouraged to tweet before, during and after the performance.



**6. April 2014: Julie Taymor and Theatre for a New Audience, *A Midsummer Night's Dream*.**

UMS will present Theatre for a New Audience, a New York-based theater ensemble dedicated to the performance and study of Shakespeare and classic drama, in a weeklong residency that will end with six performances of a new production of Shakespeare's *A Midsummer Night's Dream* currently being created by Julie Taymor, with UMS as one of the co-commissioners. This residency represents a once-in-a-lifetime opportunity for regional audiences, a rare combination of a renowned classical repertory theater performing work by an artist widely considered a master of American theater and whose work rarely goes on tour. Related contextual programs being planned tentatively include visits by company members to U-M classes in a variety of disciplines, public artist interviews, online contextual blogs and articles, open rehearsals, and other events.

**b) Outcomes and measurements:** The project will address the NEA 'Engagement' outcome by providing opportunities for regional community members to engage with diverse international art of the highest quality through the presentation of the above performances. Successful achievement of the outcome will be measured by 1) documenting the number and composition of participating community members and by 2) collecting and assessing participant experience descriptions through conversations with artists and audience members, umsLobby.org analytics, and critical reviews.

**d) Key individuals, organizations, and works of art:** As the attached biographies indicate, the ensembles proposed for the project are all of high artistic quality and help showcase a wide spectrum of performing arts forms, genres and styles. Staff members at UMS who will lead the project also bring many years of related experience and expertise. UMS staff members have initiated conversations with each of the proposed ensembles about their proposed engagements.

**e) Target populations:** UMS will target new and existing audiences in southeastern Michigan, with underserved audiences including K-12 students from nearby urban school districts such as Ypsilanti and Detroit that have participated in past UMS projects and with whom UMS has strong partnerships. In particular, UMS will target students and will work closely with area colleges and universities and community partners to encourage project participation through the UMS social network, [www.umsLobby.org](http://www.umsLobby.org), discounted student ticket offers, and other avenues. UMS estimates for attendance include 19,640 for the 19 performances and 2,216 for related educational activities.

**f) Promotion, publicity, and dissemination plans:** Project activities will be promoted widely through UMS's ticketing web site, [www.ums.org](http://www.ums.org); its social network web site, [www.umsLobby.org](http://www.umsLobby.org); email marketing campaigns; its Facebook and Twitter accounts; print and broadcast media; direct mail postcards; and UMS's seasonal, series, and education print brochures.

**g) Documentation, evaluation, and dissemination plans for project results:** UMS will assess its success in meeting project goals through attendance figures for performances and engagement activities; critical reviews of performances, both from professionals and through [www.umsLobby.org](http://www.umsLobby.org); and feedback on educational activities. Criteria for success will include artistic excellence, size of audiences, and quality of educational programs.

**h) Accessibility:** All project performances and related educational activities will take place in venues that are fully accessible to individuals with disabilities.

**i) Budget:** In addition to the grant requested, UMS anticipates (b) (4) in earned income and (b) (4) in contributed income. If the award is significantly less than the requested amount, UMS may need to curtail the scope of the project's non-revenue-generating components.